

CITIZENSHIP AND THE HUMANITIES: THE ONLINE DISCUSSION

What is the relationship between culture and the practices of citizenship? How do the humanities and other cultural activities inform—or fail to inform—public debate and public life? What are the public benefits of private pursuits in the humanities and the arts?

These are just a few of the questions participants in the online discussion of Robert Benedetti's "Citizenship and the Humanities" essay [Humanities Network, Winter 1996] have been examining.

In hopes of provoking or enticing others to bring their ideas and concerns to this ongoing conversation, we offer just a few snippets from the e-mail posts to this discussion thus far.

"Our imaginative engagements through storytelling, reading, viewing, and listening," writes a film maker from Kentucky, "provide context, and can offer examples and contrasts to what our culture would consider to be good citizenship. We are allowed to experience other ways that human beings go about the business of living. To the extent that we do empathize, we are able to see the humanity in the stranger and to see ourselves in the other."

"Is it possible that a literature of hate and alienation could inculcate readers against other cultures and opinions? I think the answer must be yes, but not totally...."

"The problem with reading literature as an act of citizenship," Robert Benedetti responds, "is that it is not a two-way street. While a face-to-face interaction provides the simultaneous experience of learning and teaching, leading and following, standing by principle and compromising, the reading does not. Citizenship involves at least the assumption of changing as well as accepting the other. So it is for this reason that I find the appreciation of cultural artifacts, even though valuable, not fully an act of the citizen."

We are turning out a population of students so inculcated with such half-baked notions as 'rugged individualism' that they are all hat and no cowboy.

"Bob Benedetti is certainly not wrong about the importance of the role of face-to-face interaction in civic education and in the formation of civic values," writes a scholar from New Jersey. "He just puts the cart before the horse. Peasant villages have face-to-face interaction. Militia groups have face-to-face interaction. But out of neither sort of face-to-face interaction do civic values grow."

"Face-to-face interaction produces civic attitudes and civic behavior only within a larger cultural context—a context shaped by an effective civic culture. ... My own thesis is that we are thrashing around like this because modernist or Enlightenment European (and American) culture has blinded us to the very culturally particularistic foundations of civic life."

"I'm interested in this discussion because of a paradox I've come to perceive in my own work since I read an excerpt from Garry Wills' *Certain Trumpets* a couple of years ago in *The Atlantic Monthly*," writes a teacher in an independent school on the East Coast. "Wills observed that what many American schools really bear down on is the concept of training leaders. We don't really pay enough attention to qualities of 'followership,' qualities of responsibility and judgment that good citizens must

have. We are turning out a population of students so inculcated with such half-baked notions as "rugged individualism" that they are all hat and no cowboy."

"As a nation," writes a doctoral candidate from Pennsylvania, "we have become so profoundly cynical—in our philosophy, in our readings of history, and in our reaction to literature—that we make it a point of honor, almost, to remain above any serious engagement with or commitment to a belief or a cause. And where commitment exists, lately, it seems to be based on an incredible and frightening selfishness, like the man at one of the Iowa Caucuses who proposed a measure to repeal the federal income tax on the grounds that Iowa paid out in federal income tax more than it got back in federal funds. How can one discuss notions such as the good of the nation with people who are only concerned with making sure they don't do one tiny bit more for others than is being done for them?"

David Glidden writes: "Cicero once distinguished a mere crowd of people from a genuine community (*res publica*), by pointing out that a community requires a collection of strangers who are bound together (*sociatus*) out of a common sense (*consensu*) of morality (*iurus*) and of the common good (*utilitatis communione*).

"After Cicero, this definition became canonical, used to great effect in Augustine's *City of God*. Does this Ciceronian understanding of community apply to us in the United States of America?...Can all of us find enough to agree upon about common good and common morality to establish at least a minimal *res publica*?"

Agree? Disagree? Want to know more? Want to change the subject? Join us online by checking the "Discussions" page on the CCH web site (<http://www.calhum.org/>) or send an e-mail inquiry to cch@netcom.com and we'll send you sign-on instructions.

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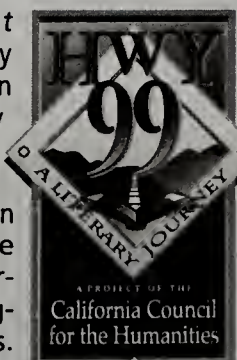
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HIGHWAY 99: A LITERARY JOURNEY CENTRAL VALLEY LITERATURE PROJECT TAKES SHAPE

The anthology (*Highway 99: The Literature of California's Great Central Valley*, edited by Stan Yogi) is in production and will be released by Heyday Books in late June or early July. Local coordinators in 10 communities in the Central Valley have signed on and begun organizing local reading-and-discussion groups.



And "Writers in Conversation" events have been scheduled.

All this means that "Highway 99: A Literary Journey," the Council's major exploration of the literary heritage of the Great Central Valley, is well on its way to a successful start in the Fall of 1996. For more information on how you can get involved, see the Highway 99 update on page six of this newsletter.

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

PLEASE CLIMB!: TOWARD A HISTORY OF PUBLIC ART IN CALIFORNIA

by Derrick R. Cartwright

Director, Founders Gallery; Visiting Assistant Professor of Art History, University of San Diego

The following article is adapted from a slide lecture program Derrick Cartwright presented at the Santa Barbara Historical Museum in November 1995. Professor Cartwright's talk was part of a Council-supported lecture series held in conjunction with the historical society's "A Century of California Art." Cartwright is author of the forthcoming book, *Reading Rooms: Interpreting the American Public Library Mural, 1890-1930*.

Encounter #1

A weekly newspaper asks the question: "Is America's Ugliest Tax-Funded Sculpture the Laughingstock of YOUR Hometown?" Beneath this headline is an illustration of an abstract iron sculpture in Albuquerque along with the following caption: "IS THIS ART? New Mexico taxpayers shelled out \$37,500 for this monstrosity." Lest New Mexico's residents feel singled out, further down the page, the article promises \$200 to the reader who produces photographic proof of even more dishonorable work. When the supermarket tabloids seize upon public art as a worthy target, I wonder, has the level of such debates sunk to a new low?

Public art works are all around us. Still, our everyday experiences with this art tend to go unnoticed. We hardly pay attention to the fountains, murals, sculptures, mosaics, and other commissioned objects that inhabit our public spaces and supervise our public activities. When our consciousness of public art issues gets awakened, too often it is not because of any recognition of service but, rather, because of a perceived crisis. Popular journalism has delighted in laying bare the "scams" perpetrated by guileful artists on an innocent public. In turn, local arts commissions respond to angry constituents with assurances that they will limit their funding to "non-controversial" projects in the future. The recent moves to dismantle the National Endowment for the Arts provide the most dramatic index of mounting political dissatisfaction with such enlightened cultural programs in our country. A sense of controversy is hardly new to public art debates, however.

Perhaps we need only to be reminded about the rich legacy of this cultural practice in order to counter this familiar, if undeniably poor, popular perception. While a scattered body of scholarship serves to detail separate moments in the narrative, or to document the works that are maintained within specific locales, the full story of public art practice in California remains largely unwritten. What follows is a preliminary effort to come to grips with the



Figure 1. Irving Gill, "Electric Fountain," 1910, San Diego. Photograph by Derrick R. Cartwright.

long-term impact of public art on the rich culture of California. Even in a brief sketch, like this one, the unique contributions of this important practice may, I hope, be glimpsed.



Artistic embellishments began to appear in significant numbers in California's fast-growing cities within a generation after statehood was achieved. Typically this work promoted the virtuousness of the community and, more often than not, the civic-mindedness of the individuals or groups that sponsored these works. Fountains placed along busy boulevards—such as the one placed at the corner of Market and Third streets in San Francisco's financial district by the entertainer Lotta Crabtree, in 1875—or in city parks—like the self-aggrandizing ironwork donated by philanthropist Henry D. Cogswell to the city of San Jose, in 1883—provided clean, refreshing sustenance, and, in this way, these monuments seemed to make good on the promise of continued urban improvements at the frontier.

Still, this kind of work was not entirely free of controversy. For example, the \$10,000 commission that architect Irving Gill received for an especially elaborate fountain to beautify San Diego's burgeoning downtown was initially mocked by local critics as being at once impractical and dangerous [Fig. 1]. Gill's plan to combine a complex network of jetting water and

electric lights was held up for ridicule as a disaster waiting to happen. When the fountain was dedicated on October 10, 1910, local newspapers confessed: "Fountain is Tested: No One is Killed; It's Gill's Turn to Laugh."

The turn of the century marked the emergence of the first "professional" public artists in the state. The City Beautiful movement helped bolster the conviction that a sophisticated citizenry deserved sophisticated public art works. At the same time, commissions for sculptural monuments that in earlier decades had typically gone to out-of-state commercial foundries went increasingly to local sculptors like Arthur Putnam and Douglas Tilden. Murals, too, became a common decorative feature in new civic projects, particularly those buildings in the trendy Beaux-Arts style favored by the City Beautiful advocates. The artists involved in these projects pictured heroic, idealized men and beautiful, allegorized women on the walls of these institutions, and they took pride in their efforts to "uplift" California's public through these exemplary works. Painters like Arthur Frank Mathews wrote eloquently about this new art form. Mathews and Marion Holden Pope each painted an ambitious cycle of murals for the Greene branch of the Oakland Public Library beginning in 1904, making this one of the first projects to follow the recent examples of the Boston Public Library and Library of

Congress in its extensive use of mural decorations. Within the next three decades, innovative mural programs became the centerpieces of public libraries throughout the state.

Encounter #2

In the final stages of scripting this talk, I bump into a colleague in the corridor of the university where I teach. He is a philosopher, whom I respect a great deal, and we begin to chat. He politely asks what I am up to, and when I reply that I am preparing to deliver a lecture about the history of public art in California, he rolls his eyes and gestures dismissively: "Sounds like a short talk to me!"

Although California's muralists and sculptors continued to thrive up until the broad economic collapse of 1929, most of the work that they created for public spaces to that date remained the product of private munificence. Ironically, the federal government did not begin to involve itself with the sponsorship of monumental public art works to any great extent until after the Great Depression was underway. The decision to commission works of art was inspired in large part by the recent, dramatic successes of Mexican muralists. Beyond the revolutionary public works they accomplished in their own country, Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, and Alfredo Ramos Martinez each completed successful projects in California in the 1930s. This work inspired many young artists who, in turn, signed on to the "Roosevelt-led revolution" in their own society: the New Deal.

Indeed, the history of New Deal art patronage virtually begins and ends with controversial projects in California. Among the works completed under the short-lived Public Works of Art Project (PWAP), the Coit Tower frescoes in San Francisco stand out as the most significant by far, and virtually the last commission to be awarded in the Treasury Department's Section of Fine Arts program was installed in San Francisco's Rincon Annex Postal Center in 1948; Anton



Figure 2. Donal Hord, "Guardian of the Water," 1939, San Diego. Photograph by Derrick R. Cartwright.

California is different from many other places because of the fondness which so many of its citizens have for their public art.

Refregier originally received the commission in 1940 and was paid \$26,000 for his 26-panel cycle representing the state's history. Tellingly, both of these mural projects became legendary imbroglios, chiefly because of the artists' unglamorous depictions of local incidents. Equally tellingly, although less often remembered, both projects were supported by many San Francisco citizens who refused to swallow a sugar-coated treatment of California's past and present.

The vast majority of public art works sponsored by New Deal agencies was, in fact, extremely popular. Artists such as Henrietta Shore, who worked on five murals for two Monterey peninsula post offices, and Donal Hord, who produced an even greater number of sculptures throughout Southern California [Fig. 2], flourished under this governmental patronage. Their representations have since become icons of their respective regional cultures. Shore and Hord created bold images rooted in their genuine concern for and appreciation of indigenous people. As a result, California deserves recognition as the home to some of the New Deal's greatest artistic successes.

The local post office—an institution that succeeded the public library as the favored site to receive public art from 1934 to 1948—received more than 60 mural paintings and over 25 relief sculp-

tures statewide. Only New York, Pennsylvania and the District of Columbia can boast of comparable numbers when it comes to such projects. Significantly, the majority of these works in California survive to the present, and not just in larger metropolitan areas like San Francisco, Fresno or San Diego, but in smaller communities, as well, like Ukiah, Saint Helena, and Calexico. While the prime motivation of these projects was to keep artists and public satisfied with the governmental efforts being carried out on their behalf, this public-spirited art remains an important part of our day-to-day experience.

Encounter #3

I arrive at the Roybal Federal Building in Los Angeles early one Saturday morning. The plaza is empty, absolutely still. I load my camera with film and begin taking photographs of the controversial sculpture by Tom Otterness ("The New World," 1991) that I have traveled from San Diego to study. Suddenly, a door swings open, a security guard strides toward me. "No photography!" he shouts. As he approaches, I explain that I am an art historian, and that I am just taking slides for a lecture. "No photography," he insists, "it is against the law!" Against the law? Isn't this a public space? Face to face, he grows more confrontational. I ask whether this policy is new, whether it has anything to do with the recent bombing in Oklahoma City. He is silent and escorts me from the plaza. Before I leave, I ask for clarification: "Can I photograph from across the street?" "You can do anything you like once you are off this property."

From the intersection I am no longer able to photograph the sculpture without including a substantial amount of the surrounding architecture.

Debates about public art since 1960 have centered on failures and dissent. The creation of the National Endowment for the Arts and Humanities in October 1965, with its tiny staff and shoestring budget of \$2.5 million, finally realized the need for a systematic Federal Arts program that had been a dream



Figure 4. "Teddy Bear," San Diego, c. 1995. Photograph by Derrick R. Cartwright.

since President Dwight D. Eisenhower's first days in office. Fledgling programs like the Endowment's Art in Public Places helped to create no fewer than 27 community-sponsored projects throughout California between 1967 and 1981. These works vary in form from Romare Bearden's colorful collage mural *Berkeley, the City and Its People* (1973) to a bottle-wall sculpture by "Grandma" Tressa Prisbey for the interior of the Simi Valley Public Library. Most projects supported by the Art in Public Places program received less than \$10,000 of governmental funds. Still, some commissions were questioned in subsequent years and the derisive sobriquet "Plop Art" was applied to this work, although not (to the best of my knowledge) specifically in relation to any California projects.

The community mural movement can be traced to this same historical moment, and California, once again, deserves recognition as a leader in this grass roots public art effort. The pillars that support the Coronado Bridge in San Diego's Chicano Park, for example, were first decorated by area residents in the early 1970s [Fig. 3]. Similarly, Judith Baca's important mural projects in Guadalupe and throughout Los Angeles epitomize this commitment to preserving and re-fashioning community identity through collaborative public art enterprise. Through such communal projects Californians have at once demonstrated their eagerness

to become involved in the processes of making public art and proven their appreciation for the many ways in which such works may be seen, interpreted and used within a broadening public sphere.

Encounter #4

A giant teddy bear waves to pedestrians from its place on a busy sidewalk just outside the front doors of a posh toy store [Fig. 4]. Few tourists can resist the magnetic pull of this colossal bronze statue. They nestle against its round legs, perch small children on its lap, take souvenir snapshots of this delightful interaction with friendly sculpture. No one seems to notice the small bronze plaque that is fixed permanently to one side. It reads: PRIVATE ART: PLEASE DO NOT CLIMB.

The just-rehearsed narrative about public art cannot pretend to be comprehensive; it leaves out far more than it includes. I hope, nevertheless, that it suggests something of both the variety and strength that has characterized this practice in California. In the same way, the four "close" encounters that I have interpolated throughout this brief history do not amount to anything like a clear lesson: they are, after all, more or less random events that have struck me as relevant to any summary of difficulties inherent in this particular subject matter. Still, if we were searching for paradigms to help

Continued on page seven.



Figure 3. Chicano Park murals, San Diego, 1970s. Photograph by Derrick R. Cartwright.

HUMANITIES

SPRING Calendar

The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at <http://www.calhum.org/>.

EXHIBITS



From the "Shades of L.A." exhibit. Assad Roum in the living room of his home in Pasadena, c.1990. The picture to his right is of his wife Nora at age 13. The picture above him is from their wedding in 1939. Both pictures were taken in Damascus, Syria. Photo by Susan Warmbo, courtesy of Roum's niece Yvonne (Evie) Mor and the L.A. Public Library Photography Collection.

Through May The "Shades of L.A." exhibit at the Los Angeles Public Library's Central Library is a collection of photographs reflecting daily life in the Arab, Armenian, Iranian, Israeli, Jewish and Turkish American communities in and around Los Angeles. The "Shades of L.A." project is a multi-year effort to add images illustrating Los Angeles' diversity to the library's vast photographic archives. Central Library, 630 West Fifth Street, Los Angeles. 213/228-7416.

Through May 15 "Between Two Worlds: The People of the Border" is a CERA-sponsored exhibit of photographs by Donald Bartletti exploring perspectives on border life and migration. At the Museum of History and Art, Ontario. 225 South Euclid Avenue. 909/983-3198 for more information.

Through Jun. 15 "Produce for Victory: Posters on the Homefront, 1941-1945" is a CERA-sponsored SITES exhibit of patriotic posters. The exhibit explores the history and effect on production of these efforts to increase industrial and agricultural output. At the Heritage Room, Corona Public Library. 650 South Main Street. 909/736-2386 for more information.

Through Jun. 16 "Gum San: Land of the Golden Mountain" is a CERA-sponsored exhibit of artifacts, historical photographs and other documents exploring the presence and importance of the Chinese in the region's history. At the Grace Hudson Museum, 431 South Main Street, Ukiah. Call 707/462-3370 for more information.

Through August "Portraits in Black: Celebrating the Buffalo Soldiers" is an exhibit of photographs, artifacts, and documents chronicling the lives, experiences, and accomplishments of African American soldiers (called Buffalo Soldiers) who served in the U.S. military in the 19th and 20th centuries. Presented by the San Francisco African American Historical and Cultural Society at Fort Mason, Building C-165, San Francisco. 415/441-0640 for more information.



From the "Portraits in Black" exhibit. Privates Tipton and Satheell of the 9th Cavalry, Fort Robinson, Kansas, c. 1890. Photo courtesy of Anthony Powell.

Through Dec. "Through the Lens: Images of Victorian Women" is an exhibition of period photographs exploring perceptions about the roles of women in the Victorian Age. At the San Mateo County Historical Museum, College of San Mateo Campus, 1700 West Hillsdale Blvd., San Mateo. Call 415/574-6441 for more information.



From the "Remember Your Relations" exhibit. Pomo weaver Susan Billy with unfinished basket in front of a photomural of her great aunt, Elsie Allen, whose basket collection is featured in the exhibition. Photo courtesy of the Ukiah Daily News and The Oakland Museum.

May 18-Aug. 18 The "Remember Your Relations: The Elsie Allen Baskets, Family and Friends" is an exhibit of more than 100 baskets dating from the mid-19th century to the present. The exhibit focuses on the extraordinary Pomo Indian basket collection of Elsie Allen (1899-1990), a Pomo weaver, historian and teacher who dedicated the last 30 years of her life to preserving and educating others about Pomo culture. At the Oakland Museum of California, 1000 Oak Street, Oakland. Please call 510/238-3401 for more information.

May 19-Aug. 12 The "Between Two Worlds: The People of the Border" exhibit moves to Corona. At the Heritage Room, Corona Public Library. 650 South Main Street. 909/736-2386 for more information.

Jun. 27- Aug. 25 "Shouts from the Wall" is an exhibition of posters and photographs collected by American volunteers of the Spanish Civil War depicting that war and exploring the relationship of art to modern politics and war. At the Berkeley Art Center, 1275 Walnut Street, Berkeley. 510/644-6893.

Jul. 1 - Sept. 29 The "Gum San: Land of the Golden Mountain" exhibit travels to Chico. At the Chico Museum, 431 Salem Street, Chico. Call 916/891-4336 for more information.



From the "Produce for Victory" exhibit. The 1942 "Together We Can Do It" poster is from the Oldsmobile Division of General Motors Corp. Photo by Richard Strauss, courtesy of the Smithsonian Institution.

Jul. 4 - Sept. 15 The "Produce for Victory: Posters on the Homefront, 1941-1945" exhibit travels to Tulare. At the Tulare Historical Museum, 4444 West Tulare Avenue, Tulare. 209/686-2074 for more information.

E V E N T S

May 3 "Latino/a Politics: An Analysis of Hispanic Political Participation in San Diego County is a day-long conference that will explore the historical context and examine broad questions of citizenship and political participation in the Hispanic community in San Diego. 8:30 a.m. Institute of the Americas, UC San Diego, La Jolla. For more information, contact Kevin J. Middlebrook at 619/534-4503.

May 5 "The Trail North" film-and-discussion program will be held in conjunction with the "Between Two Worlds" exhibition. 2 p.m. Museum of History and Art, Ontario, 225 South Euclid Avenue. 909/983-3198.



From "The Trail North," a documentary film about the history of Mexican migration.

May 5 A scholar-led discussion focusing on ideas and perspectives in the play "Belly Aches" will begin at 4:30 p.m. Little Theater, Chabot College, 25555 Hesperian Boulevard, Hayward. For more information, contact Rachel LePell at 510/786-6830.

May 11 A public lecture and discussion program related to the CERA-sponsored "Gum San: Land of the Golden Mountain" exhibit will be held at the Grace Hudson Museum at 2 p.m. 431 South Main Street, Ukiah. For information, contact Rob Wilson at 707/462-3370.

May 13 "Thomas Jefferson in Red Bluff" features award-winning scholar Clay Jenkinson in a three-part chautauqua presentation about the nation's third president. 7 p.m. Performing Arts Center, 1260 Union. Contact Vicky Dawley at 916/529-8700 for more information.



Clay Jenkinson as Thomas Jefferson.

May 18 A public lecture and discussion program related to the CERA-sponsored "Produce for Victory: Posters on the Homefront" exhibit will be held at the Corona Public Library at 2 p.m. 650 South Main Street, Corona. For information, contact Gloria Scott at 909/736-2386.

May 30 "Two Roads to Modernism: Panel Discussion on Visual Art and Cultural Politics" will include cultural political scientist Dr. Kim Ninh and artists Truong Thi Thinh and Long Nguyen in an exploration of the emerging art history and criticism of contemporary art created by Vietnamese and Vietnamese American artists. The program is held in conjunction with the "An Ocean Apart: Contemporary Vietnamese Art from the United States and Vietnam" exhibit. 6 p.m. San Jose Museum of Art, 110 South Market Street. 408/271-6840.

Jun. 15 "Classical, Oral, and Folk Traditions in Vietnamese Literature" is a lecture by visiting scholar Dinh-Hoa Nguyen about Vietnamese literary traditions as they relate to themes in the San Jose Museum of Art's "An Ocean Apart" exhibit. 3 p.m. San Jose Museum of Art, 110 South Market Street. 408/271-6840.

Jun. 23 For "The Language of Exiles: Reading and Discussion" program, Vietnamese American writers Nguyen Qui Duc and Thanhha Lai will read and discuss selections from their works and Duc Nguyen and SJSU professor James Freeman will lead a discussion of themes of immigration and exile following the reading. The program is held in conjunction with the "An Ocean Apart: Contemporary Vietnamese Art from the United States and Vietnam" exhibit. 3 p.m. San Jose Museum of Art, 110 South Market Street. 408/271-6840.

Jul. 17 A screening and discussion of the film "For Whom the Bell Tolls" will be led by scholar Peter Carroll in conjunction with the "Shouts from the Wall: Posters & Photographs from the Spanish Civil War" exhibit. 7 p.m. Berkeley Art Center, 1275 Walnut Street. Please call 510/644-6893 for more information.

Jul. 25 "Women in the Spanish Civil War," a slide/lecture and discussion with Dr. Shirley Mangini of CSU Long Beach, will be held in conjunction with the "Shouts from the Wall: Posters & Photographs from the Spanish Civil War" exhibit. 7 p.m. Berkeley Art Center, 1275 Walnut Street. Please call 510/644-6893 for more information.



From the "Shouts from the Wall" exhibit. "El Izquierdista" (The Ultraleftist), a poster by the artist Puyol, 28 x 40 inches, c. 1936. The poster reads: "The ambusher wears many disguises to assassinate from under cover. Wipe him out wherever you find him!"

Jul. 31 A screening and discussion of the film "Forever Activist" with film maker Judy Montell will be held in conjunction with the "Shouts from the Wall: Posters & Photographs from the Spanish Civil War" exhibit. 7 p.m. Berkeley Art Center, 1275 Walnut Street. 510/644-6893.

Aug. 10 "George Orwell and the Literary Left of the 1930s," a lecture and discussion with Peter Stansky, professor of history at Stanford University, will be held in conjunction with the "Shouts from the Wall: Posters & Photographs from the Spanish Civil War" exhibit. 2 p.m. Berkeley Art Center, 1275 Walnut Street. 510/644-6893.

Humanities News

Council Meets in the San Francisco Bay Area in June

The California Council for the Humanities' quarterly meeting will be held in the San Francisco Bay Area on June 7. At press time, the exact time and location of the meeting had not been set. For more information, please contact the Council's San Francisco office at 415/391-1474.

Council Hires Amy Rouillard as San Diego Program Officer

Amy Rouillard has been hired as the Council's new program officer in the San Diego office. Her hire took effect on March 7, at the Council's board meeting. Until accepting the position with the Council, Amy was the assistant project director of a Kumeyaay cultural preservation grant on the Barona reservation in San Diego. In the past she has also served as curator of several museum exhibits, including the photography exhibits, "Kumeyaay Traditional Arts and Culture: A Past Continued" and "Southern California American Indians, 1890-1990." Ms. Rouillard holds a bachelor of fine arts degree from UC San Diego and a master's degree in American Indian studies from UCLA.

Amy Rouillard can be reached during regular business hours at the Council's San Diego office (619/232-4020).

Hearst Foundation Awards Council \$35,000 for California Exhibition Resources Alliance (CERA)

The Hearst Foundation has awarded the Council \$35,000 to help support the California Exhibition Resources Alliance (CERA) exhibition schedule for the next two years. This is the second grant awarded by the Hearst Foundation for CERA. CERA is a Council program that provides member-museums a means for achieving economies of scale by sharing exhibitions throughout the state. The alliance also helps member-museums develop humanities programs to enhance public understanding of CERA exhibits and provides professional and administrative support to member-museums in California. Twenty-one small and medium-size museums throughout the state are currently members of the alliance.

"Democracy in America" Series Will Mark The Election Season

Amidst the flurry of sound bites, debates, polls and punditry of a presidential election year, the opportunity for a deeper and more fundamental exploration of American democracy is sometimes overlooked.

This election year, the Council will produce a series of scholar-led reading-and-discussion, film-and-discussion, and chautauqua programs focusing on the history and practice of democracy in America. Central to these programs will be Alexis de Tocqueville's seminal and still-provocative book, *Democracy in America*.

De Tocqueville, a nineteenth century idealist who preferred an aristocracy, came to the United States in the 1830s to appraise democracy's strengths and weaknesses. De Tocqueville discovered in the American vision of equality and cooperation an ideal that could be embraced by nations of the world. However, the optimism he expressed for America was also accompanied by criticisms of many elements of American society—slavery, for example—that impeded America's democratic experiment. In the end, de Tocqueville acknowledged an American commitment to a democratic society and to economic opportunity which allowed immigrant groups to not only flourish and contribute to American life but also to enrich and expand America's vision of democracy.

The Council's "Democracy in America" project will explore how close we are to the ideal of American democracy de Tocqueville envisioned and will examine what new challenges have arisen since de Tocqueville. The project will culminate in chautauqua performances by Richard Johnson, professor of history at Cal State Poly Pomona, who will portray de Tocqueville.

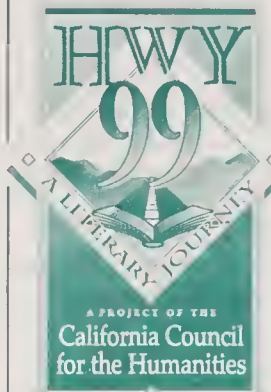
"Democracy in America" discussion programs, still under development, are scheduled to begin in September and last through October. The programs will be held in partnership with civic and cultural organizations in Fresno, San Diego, and San Francisco.

For more information or to learn how to participate in the Council's "Democracy in America" programs, contact Ralph Lewin in San Francisco, Amy Rouillard in San Diego, or Margo McBane in Los Angeles.

Internships Available

The Council has several internship opportunities available for the summer and fall for undergraduate and graduate students in humanities disciplines. Opportunities exist in the Council's San Diego, Los Angeles and San Francisco offices. Interested students should contact Amy Rouillard in the San Diego office (619/232-4020), Margo McBane or Khisna Griffin in the Los Angeles office (213/623-5993) or Alden Mudge in the San Francisco office (415/391-1474).

"HIGHWAY 99: A LITERARY JOURNEY" UPDATE Schedule for Central Valley Literary Project Taking Shape



Beginning in the Fall of 1996, the Council's "Highway 99: A Literary Journey" will focus long-overdue attention on the rich but largely unknown contributions of Central Valley writers to our literary heritage. The project, which will take place in 10 communities along Highway 99—Redding, Chico, Yuba City, Sacramento, Stockton, Modesto, Merced, Fresno, Visalia, and Bakersfield—will emphasize the creativity and inspiration the region has supplied its writers and story tellers from the times of the earliest natives, the Yokuts and Wintus, through such contemporary writers as Philip Levine and Richard Rodriguez.

The centerpiece of the project is the anthology, *Highway 99: The Literature of California's Great Central Valley*, edited by Stan Yogi, to be released by Heyday Books in June or July. In each community, scholar-led reading-and-discussion groups will use this book as the starting place for explorations of the literature of the Central Valley. Later in the year and in early 1997, the Council and its partners in each community will present a series of "Writers in Conversation" programs. These programs will feature such well-known writers as the poet Gary Soto, who was recently nominated for the National Book Award, and novelist Maxine Hong Kingston. Additional programs and events are being planned by local coordinators in each community.

Please look for future announcements and schedules of "Highway 99" programs and events in upcoming issues of this newsletter.

READING-AND-DISCUSSION GROUPS INFORMATION

Reading-and-discussion groups in each community will use the anthology *Highway 99: The Literature of California's Great Central Valley*. The discussion groups are free and open to the public, but the size of these groups is limited. Please contact the local coordinator in your community for additional information.

BAKERSFIELD

Margaret Rose of CSU Bakersfield will lead the discussion group at the Kern County Library in the Spring of 1997. For more information, please contact Dee Mooneyham at 805/861-2130.

CHICO

Gary Thompson from CSU Chico will lead the discussion group at the Chico Branch Library in the Spring of 1997. For more information, please contact Linda Thompson at 916/891-2723.

FRESNO

Carol Zapata-Whelan from CSU Fresno will lead the discussion group at the Fresno County Library in the Spring of 1997. For more information, please contact Lydia Kuhn at 209/488-3856.

MERCED

Delores Cabezut-Ortiz of Merced College will lead the discussion group at the Merced College Library in September-November of 1996. For more information, please contact Dee Near at 209/384-6080.

MODESTO

Lillian Vallee from Modesto Junior College will lead the discussion group at Modesto Junior College in September-November of 1996. For more information, please contact Lillian Vallee at 209/575-3015.

REDDING

Eileen Smith of Shasta College will lead the discussion group at the Shasta County Library in the Fall of 1996. For more information, please contact Sandy Yost at 916/252-4669.

SACRAMENTO

Jack Hicks from UC Davis will lead the discussion group at the Sacramento Central Library in the Spring of 1997. For more information, please contact Mary Mijares at 916/264-2770.

STOCKTON

Doug Tedards from the University of the Pacific will lead the discussion group at the Stockton-San Joaquin County Library in the Spring of 1997. For more information, please contact Ken Yamashita at 209/937-8467.

VISALIA

Joni Jordan Jim Nicholson, Bill Decker, and Greg Seastrom from the College of the Sequoias (COS) will lead the discussion group at the COS Library (and online) in the Spring of 1997. For more information, please contact Nancy Finney at 209/730-3824.

YUBA CITY/MARYSVILLE

Tim May from Yuba College, will lead the discussion group at the Sutter County Library in the Fall of 1996. For more information, please contact Roxanna Darley at 916/741-7140.

"WRITERS IN CONVERSATION" SERIES CALENDAR

This is the tentative schedule of the "Writers in Conversation" series. For more information, please contact the local coordinator for your community (listed above).

OCTOBER 13, 1996

Writer David Mas Masumoto will converse with scholar Cheng Lok Chua at the Stanislaus County Library, Modesto at 1:00 p.m.

OCTOBER 27, 1996

Writer Lawson Inada will converse with scholar Cheng Lok Chua at the Merced College Theater at 2:00 p.m.

NOVEMBER 8, 1996

Writer George Keithley will converse with scholar P.J. Peterson at Shasta College (Room 400) in Redding at 7:00 p.m.

NOVEMBER 13, 1996

Poet/writer Gary Soto will converse with scholar Tim May at Yuba College—Marysville Campus at 7:00 p.m.

MARCH 7, 1997

Writer Ernest J. Finney will converse with scholars Joni Jordan, Jim Nicholson, Greg Seastrom, and Bill Decker at the College of the Sequoias Theater, Visalia at 7:00 p.m.

MARCH 18, 1997

Writer Jean Janzen will converse with scholar Carol Zapata-Whelan at the Fresno Art Museum Auditorium at 7:00 p.m.

MARCH 20, 1997

Writer Gary Thompson will converse with scholar David Wilson at the Harlen Adams Theater, CSU Chico, at 7:30 p.m.

APRIL 5, 1997

Writer Maxine Hong Kingston will converse with scholar Cheng Lok Chua at the Faye-Spanos Concert Hall, University of the Pacific, Stockton at 2:00 p.m.

APRIL 20, 1997

Writer Richard Rodriguez will converse with State Librarian Kevin Starr at the Sacramento Central Library—Tsakopoulos Gallery at 2:00 p.m.

APRIL 28, 1997

Writer Gerald Haslam will converse with scholar James Houston at the Kern County Library in Bakersfield at 7:00 p.m.

PUBLIC ART IN CALIFORNIA *Continued*

reveal a more critical perspective of public art's contributions to our state, we might take something away from these encounters. First, California is different from many other places because of the fondness which so many of its citizens have for their public art; second, there is indeed a long, vital history to be recovered when it comes to studying such representations in this state; third, controversy, while it is not

new to this area, is something that we are obligated to study and to historicize; and finally, if we decide to relinquish the stewardship of monumental art to the whims of the private sector, we will assuredly come to miss the high degree of participation that for so long has been the distinguishing feature of our public art and its attendant debates. Nobody should ever want to lose this.

While the goal of perfectly consensual art might seem unrealistic in light of what history teaches us, we cannot afford to stop trying to move toward higher achievements in this area.

In the end, the strange imperative "Please climb!" strikes me as an appropriate motto for those of us who are committed to the continuance of a truly engaged public art practice in California.

COMMENTS?

To comment on this article online, go to the Discussion page of the Council's world wide web site [<http://www.calhum.org/>] and click on the "Please Climb" link. This comment area will be available starting in the second week of June.

We gratefully acknowledge these donors for their grants, gifts and pledges recorded Oct. 11, 1995 to March 12, 1996.

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HUMANITIES

CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures and values. They inform the conversations that are vital to a thriving democracy. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council is governed by a volunteer board drawn from leaders in public and academic life. It is an independent state affiliate of the National Endowment for the Humanities (NEH) and operates as a public-private partnership rather than a government agency.

The Council creates and supports public humanities programs throughout California. These include California Exhibition Resources Alliance (CERA), which provides administrative support and a means for sharing exhibits among members of a statewide network of small museums; Motherhead, a family reading program in Los Angeles; a statewide chautauqua tour with Clay Jenkinson portraying Thomas Jefferson; Humanities Online, a world wide web project providing scholar-led discussions via e-mail and hypertextual links to cultural calendars and humanities resources of interest to the online community; publications distributed to libraries, scholars, and the public; and, in 1996 and 1997, "Highway 99: A Literary Journey," a first-ever, large-scale public exploration of writers and writing from California's Great Central Valley.

The Council also conducts a competitive grants program. Since 1975, it has awarded nearly \$13 million to over 1,700 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to Californians.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals. It receives no state funds.

Major grant proposals are due on April 1 and October 1. Out-of-cycle grants—proposal planning grants, minigrants, and film-and-speaker grants—are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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NEXT PROPOSAL DEADLINE: October 1, 1996

Proposals must conform to the *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

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